

MCGILL DAILY CULTURE

VOLUME 83 • NUMBER 82

Naya, goddess of tap water since 1911

THURSDAY, MARCH 17, 1994

Rape: the forgotten war on Bosnian and Croatian women

BY TAMARA VUKOV

ONE ACTIVIST for Bosnian women is frustrated with the fact that the mass media has failed to report on the continued occurrence of mass rape and other atrocities in Bosnia.

"The mass rapes of Bosnian and Croatian women as a tactic of ethnic cleansing by Serbian military forces was still very much in the media in March of 1993. Then I got confused because suddenly women disappeared from the media," said Krleža-Jeric.

Krleža-Jeric, an M.D. at the Université de Montréal who grew up in Sarajevo, was speaking as part of a panel discussion at the McGill law faculty with law Professor Irwin Cottler on *Women and Rape: Remedies for Survivors of War Crimes in the Former Yugoslavia*.

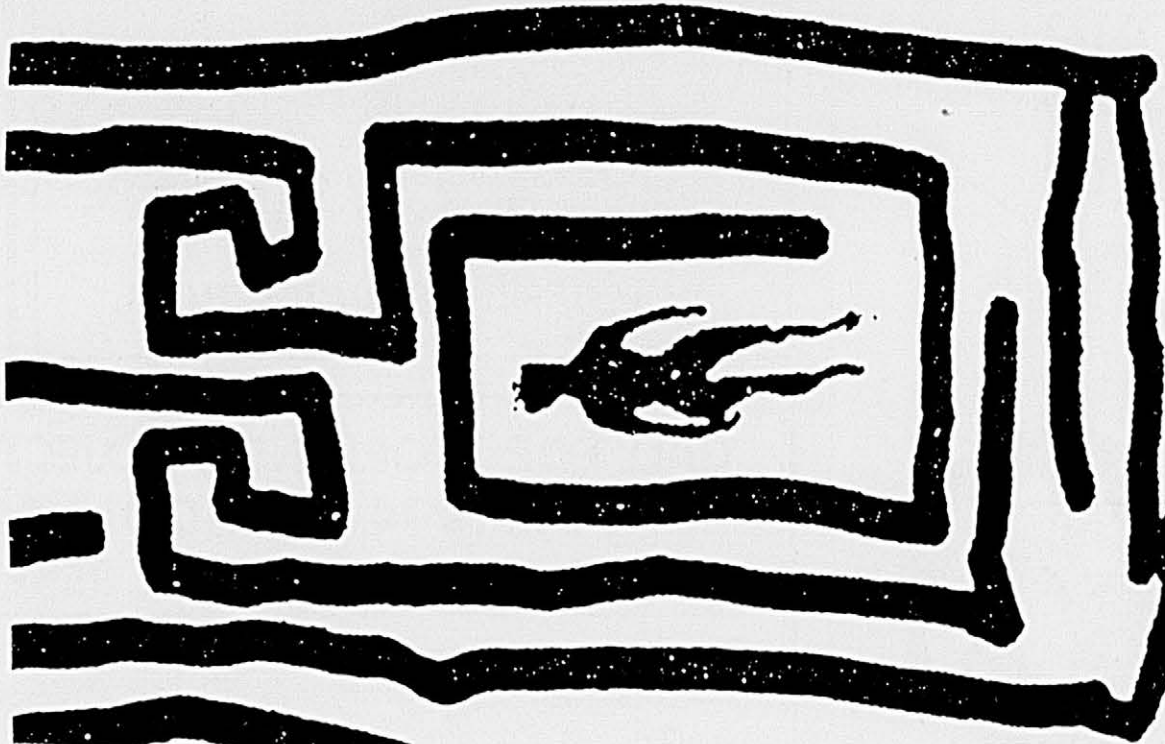
She said things became clear when she was introduced to the media analysis of Noam Chomsky. "I now understand what the appearance or disappearance of an issue from the media means. The corporate media do not necessarily represent what is really happening."

She cited evidence of new atrocities including rape recently uncovered in the area around Banja Luka after NATO demanded the withdrawal of Serbian forces from Sarajevo several weeks ago.

Cottler cited various inter-governmental and non-governmental organizations (NGOs) such as Helsinki Watch who have independently found and corroborated evidence of mass rapes perpetrated at the service of ethnic cleansing.

Krleža-Jeric noted that some of the controversy concerning the classification of these rapes is shaped by the fact that, unlike other documented instances of the war rape of women in Korea and Bangladesh in the early '70's, these rapes became public at the time that they were happening.

"There has been a lot of debate as to how to name these rapes, whether these rapes constitute 'common' war rape or a 'special' form of rape," said Krleža-Jeric. She pointed out several factors that led to the definition of these rapes as a specific form of genocidal rape used as a



tool of ethnic cleansing.

These studies indicate that, while rape has been perpetrated to some extent by all sides in the conflict, this specifically genocidal form of rape has been overwhelmingly perpetrated by Serbian forces, primarily against Bosnian Muslim women. Evidence exists of a smaller scale number of atrocities, including rape committed amongst Bosnian Catholics and Muslims in conflicts, which have now largely ceased.

"Whether a woman is raped by soldiers in her home or

is publicly held with other women and raped repeatedly, she is raped with a specific political purpose — to ensure that women and their families will flee and never return," said Cottler.

Instrument of genocide

There is evidence that these rapes were well-organized and perpetrated in a systematic uniform fashion.

"According to the *Nouvel Observateur's* *Livre Noir d'Ex-Yugoslavie*, the typical pattern was for the organized forma-

tions of the Yugoslav National Army (JNA) to bomb and surround a village, then they would let Serbian irregular forces in so that they would have their hands clean," stated Krleža-Jeric.

She explained that the irregular forces would then move in and publicly rape and humiliate women in a manner that was clearly organized and ordered down a chain of command. The public dimension to the rape is another central distinguishing factor of this genocidal form of rape.

"After public rapes, some

women were killed, some would die as a result of being raped by the men or being too young [to survive the rape]," she said.

A final distinguishing factor of genocidal rape for the purposes of ethnic cleansing is what has been called forcible pregnancy by the Vienna Conference on Human Rights, according to Krleža-Jeric.

"Women have been incarcerated after being raped until their pregnancies have been in late term. Then they are set free to return to Bosnian or Croatian territory with humiliating messages that they will deliver little Serbs and so on," she said.

Cottler pointed out that forcible impregnation is now being defined as a separate form of torture, since it is intended to be a reminder and intensification of the trauma of the rape itself.

Statistics aren't the point

Krleža-Jeric stated that official statistics show that the number of women raped runs between 20,000 and 60,000, although she suspects the numbers are probably higher by now. She also noted that the majority of the three million Bosnian refugees and persons displaced due to the war are women and children.

continued on page 5

Lesbian magazine offers a new voice

print

La Revue L

BY JOYA BALFOUR

MONTREAL'S NEWEST lesbian magazine, *La Revue L*, is set to hit the bookstands in May, but that's not the only place that you will find it. Alison, the magazine's spokeswoman, who goes by her first name, stresses that "alternative" locations won't be the only places in which you'll find *La Revue L*.

"We'll have it in bars, alternative bookstores and cafés, but we also want to try to hit places like regular stores, bookstores and dépanneurs. This is a help to lesbians isolated in the West Island or Laval, if we can get it into local mainstream places."

La Revue L, Montréal's *Bilingual Lesbian Magazine/La revue lesbienne bilingue de Montréal*, replaces *LesboInfo*, which stopped publishing at the end of

last year due to constraints on its sole editor. Published monthly, *L* will have diverse input, with the current staff of 10 to 12 writers representing both the anglophone and francophone community.

"It will be more interesting than *LesboInfo*," said Alison. "We want to have themes such as health or lesbian jocks. That way we can hit advertisers that normally wouldn't see the point of advertising in a lesbian magazine, for example Gold's Gym. We want to keep it informative and a relatively complete directory."

Being a comprehensive les-

bian directory also means providing information on all aspects of lesbian life. Jobs, travel — these are but some of the things that *La Revue L* plans to cover.

Job compromise is a big issue. Lesbians often have to make important, yet ignored sacrifices such as having to choose between a mediocre job where it is comfortable being out, or a good-paying job where it isn't.

"If you have to make that kind of choice, between economic stability and being out at work, that's a compromise," said Alison.

The magazine also wants to

provide lesbians with the chance to keep money within their community. Alison says that a lot of lesbians would like to know where they could find lesbian doctors, dentists, etc.

"If we know a lesbian that can provide that service, we want to make that information available," she said.

While containing the standard articles, book and video reviews, *L* will also be a politicized magazine.

"We don't want to be queer at the exclusivity of being feminist or be feminist at the exclusivity of being queer," said Alison.

La Revue L is in need of art and culture writers, and any writers wishing to contribute. Those interested can contact Alison at 842-2852.



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Events

Today

•Hungarian Students Association are throwing a party and you're invited! Come for a taste of true Hungarian cuisine, music, dance, and more. Shatner rm. 302, 19h.

•Armenian Students Association of McGill welcomes everyone to the first-time performance of three Armenian folk-dance ensembles together. Shatner Ballroom, 19h. Only \$3 for students and \$5 for non-students.

•HandtoMouth Productions presents Jean Anouilh's "Antigone." Geordie Theatre, 4001 Berri St., 20h. For more info, call Brendan Cahill at 939-0310 or Angela McNeil at 526-6302.

•Submit your favourite nutritious recipes for Nutrition Week and we will prepare them. Prizes! Submit to kiosk in Shatner or Health Services before today's over.

Friday

•McGill Muslim Women's Caucus presents "Intellectual Muslim Women in Early Islamic History as Role Models." Followed by discussion. 14h-15h, Shatner Rm 425. All Welcome!

•Shakti, the women of colour collective, is having a meeting. All members must attend. New members welcome! 17h30, Women's Union office, 4th floor, Shatner.

•McGill Centre for East Asian Studies and Department of Art History presents "The Aesthetic Structure of Calligraphy" with Professor Tsao Yu-Sheng, Department of Chinese Literature, National Cheng Chi University, Taipei, Taiwan. 14h30-15h30, Arts Building, West Wing Rm 215, 853 Sherbrooke St. West.

•Latin American Awareness Group presents a book sale. Hundreds of books. Dirt cheap. 10h-16h, Union 107/08.

•McGill Christian Fellowship worship at Presbyterian College basement (Milton at University) at 19h. Theme is "I am the good shepherd..." (John 10:11). Speaker, music, prayer. All welcome! For info, call Jennifer at 282-7768.

•Student Branch Correspondence and EGS present Cairns McGregor from the Gazette on "Internet Access and Privacy Policies." McConnell Engineering Building, rm 204 at 13h.

•Concordia University Modern Languages and Linguistics Students' Association presents Dr. Myrna Gopnik of McGill speaking on "Genetic Language Impairment." Hall Building, Concordia, 1455 de Maisonneuve O., rm. H-920. Free.

•Japan Awareness Club presents a movie night featuring "Marusa-no Onna Returns." Royal Victoria College study lounge (corner of Sherbrooke and University), 19h. Free for members. \$3 for non-members. For info, call Makiko at 931-3459 or Yukiko at 287-7176.

Saturday

•Militant Labour Forum presents "The fight for women's rights today," with speaker Mary Ellen Marus. Followed by a discussion. 19h30, 4581 St. Denis. Info call 284-7369. \$4 suggested donation.

•The launching of Ill-TV's second episode! Join us at Gert's! 22h. Free Admission.

•Caribbean Students' Society of McGill presents final CSS party of 1993-94. Shatner rm. 310 at 21h30. DJ: CKUT's N.O.J. Admission is \$2 members, \$3 non-members. \$1 off with Culture Show ticket stub!

•Medical Aid for Palestine presents Reem Kelani playing traditional and contemporary songs of Palestine. Place des Arts, 5th floor, 20h. For info, call 843-7875.

Brazilian rhythms

Nico Beki performs at Club Soda



performance

Nico Beki at Club Soda

BY ANTONELLA DILENA

liant regular performances.

"All our repertoire is Brazilian, but it has a bit of folk too. We have a mix of originals and interpretation," says Nico Beki.

Growing up in Sao Paulo listening to legendary Brazilian musicians Gal Costa, Ellis Regina, Gilberto Gil, Milton Nascimento and Chico Buarque, Nico Beki displays her vibrant musical talent in various countries. The songs of these renowned artists are interpreted and heard through an impressive array of rhythms and music from Brazil — reggae, olodum, the great baiao, the afoxe and the samba.

All night people danced to the up-beat Brazilian music, while singing along to the Portuguese lyrics.

Unable to understand the language, I took Nico Beki's word when she described her music as, "Poetic, reflecting Brazilian social and political situations

through the use of metaphors and symbolism."

She tends to perform at open-air festivals but says that "Club Soda always has a special crowd." Back in 1988 she received the same warm welcome from a huge audience like the one on Saturday night.

The audiences' response was the same but some of the members in the band were different. Except for the two percussionists Daniel Bellegarde and Joao Bravo, the trombone player, Raoul Cyr, and herself, the group has had a drastic face-lift. The new members include Sari Dajani, on guitar, Rodrigo Salazar on base, Denis Samson on keyboards, Mark Le Ssaïrd on drums and Marcelo Padre on saxophone.

"The former musicians are still involved in the song writing and guest appearances." On Saturday night a couple of them ap-

peared on stage to celebrate what Nico Beki announced to be a sort of "dixième anniversaire."

As Nico Beki thanked the crowd for their enthusiasm, they wanted more music and they got it. After two encores, the crowd still did not have enough of this dynamic Brazilian band.

Nico Beki attributes the great turn-out to the advertising blitz. "In fact, I did this show because I won a contest from the Canada Council Small Ensembles Competition in the 'World Music' category which helped with the advertising expenses."

There are no set dates for future performances but Nico Beki will certainly be reappearing on the Montréal stage. "I always try to perform where the whole band can play but it is difficult to find places that are willing to pay for nine musicians."

Keep watching for Nico Beki and her group. Whether performing in a group of four or nine, at a festival or at a club, they will make you move to their rhythms.

Making Waves — Caribbean Style

The Caribbean Students' Society of McGill's annual cultural show

performance

Caribbean Student's Society • Making Waves

BY GAIL BELVET

MCGILL'S CARIBBEAN Students' Society (CSS) is putting on its biggest social event, the annual culture show entitled *Making Waves*, on Saturday. The show is organized, produced, and performed by members of the CSS.

It is a variety show featuring monologues, two skits (including one adaptation from the novel *In the Castle of My Skin* by Barbadian novelist George Lamming), as well as a dance performance. Two community groups — *WestCan Folk Performing Group* and *steppers the Vanier Boutz* will also appear in the

show. A party in the Union building follows the show.

Since its inception in 1941, what was then known as the British West Indies club, now the CSS, has been striving to make the university a home away from home for the numerous Caribbean students studying here. West Indian students have been attending McGill since the late teens and early 1920s.

The CSS especially tries to reach those new students living abroad for the first time who are adjusting to our Canadian culture (aka cold weather).



Members of CSS rehearsing their act

Through various social functions, such as dances, dinners and parties, the CSS aims to foster a Caribbean community for its members, and to expose the campus at large to Caribbean culture.

The 40-odd membered group has representation from many islands of the Caribbean and an increasing number of members who are Canadian with Caribbean parentage. However, membership is not restricted to these groups only — the CSS welcomes all those interested in becoming members.

Apart from the social events, the CSS extends its help to the Montréal community. Every year, they select a charity that a portion of their fundraising will go towards supporting. This past Christmas, money went towards purchasing much needed sports equipment for the Tyndale Com-

munity Centre in Little Burgundy.

They have also supported organizations in the West Indies such as the Bustamante Hospital in Jamaica, which they sent money to last year.

Currently, much of their efforts, both in fundraising and time, have been directed toward publishing an inaugural yearbook.

I had the opportunity to see a rehearsal of the drama portion of the show Tuesday night. The material is hilarious, and they seem well on their way to putting on a great show.

Making Waves is at Riverside Park Academy, 8300 George St., Lasalle on Saturday, March 19, 1994 at 6:30pm. Tickets are \$8.00 in advance and \$9.00 at the door. Children 12 and under are \$5.00. For more information call the CSS office at 398-1519.

McGill Daily Editorial Elections

Elections for the following positions will be held on Thursday the 17th of March at 17h30:

- Co-ordinating Editor (1 position)
- Co-ordinating News Editor (1 position)
- Layout and design co-ordinators (2 positions)

All candidates wishing to run in the elections must be themselves be staff members and must be nominated by two Daily staff members. For more information call 398-6784.

Keeping the good vibes going

CKUT funding drive sets goal of \$55,555.55

BY LAILA MALIK

CKUT, Montréal's non-profit community radio station, has high hopes for its fifth annual funding drive from March 17th to the 27th.

The funding drive is a ten day, 24 hour marathon to raise money which, along with student fees and advertising, serves as a significant portion of CKUT's overall resources.

The drive is probably one of the station's most important sources of income. By relying on pledges, CKUT is better able to maintain its direct and personal relationship with the Montréal community.

In this way, the station can be less dependent on corporate advertising to meet its operational budget and focus more on fulfilling its mandate of "providing a voice to the members of the Montréal community at large that wouldn't necessarily be represented in mainstream media," says Janice Fike, funding co-ordinator.

The station, which has grown substantially in the past six years, must sustain rising costs which go hand in hand with its expansion. The co-ordination and training of increasing numbers of vol-



Fund CKUT or she'll be at your door tomorrow.

unteers; publication of *Statik*, the station's newsletter and program guide; and replacement and upgrading of equipment are but a few areas in which CKUT has developed in recent years.

CKUT also reserves 28 free co-produced advertising spots for other non-profit organizations in order to give these groups exposure.

As a result of its growth, the station is now too large for its allocated space in the Shatner building and is negotiating a deal with McGill to move to a new location. This year's funding drive, then, is especially impor-

tant in keeping CKUT's budget on line, because the station can't move if it doesn't meet its operational budget.

In addition to CKUT's regular programming, several special shows will be offered this week, such as a celebrity fetish-wear auction, a live broadcast with Radio Farabundo Marti, a community radio station in El Salvador (which coincides with El Salvador's first free elections), and a lecture by Noam Chomsky on the 'Clinton Vision'.

Last year's 'Noisy Neighbours' Special Funding Drive Series, featuring demo or cassette-only

tunes by local musicians and bands with the artists' own introductions and messages, will also be continued.

The station will also be giving out gifts which various businesses have donated, such as CDs, books, concert tickets, gift certificates, pump aerobics courses, magazine subscriptions and bus trips.

Last year's drive raised \$50,

000. This year, in honour of CKUT's fifth drive, the goal is \$55,555.55.

Donors can phone in at any time to make their pledges at 398-8991, or drop by the station and do it in person. CKUT will have a special phone room with volunteers on standby to take pledges. Pledges can also be made at CKUT booths at concerts by local artists this month.

Debate highlights problems with porn and censorship

BY CHRIS SHERIDAN

Pornography, censorship, eroticism and media images were the topics of discussion last Monday during a panel discussion after the showing of Bonnie Klein's film, *Not a love story*.

The film, made in the early 80s, documents the pornography industry and its negative effects on women's lives. But it was clear during the discussion which followed the showing that many people have differing views on what constitutes pornographic material.

Tom Waugh, a professor of Cinema at Concordia, questioned the ramifications of the film for gays and lesbians. He referred to the recent banning of gay and lesbian literature by Customs Canada due to their so-called pornographic content. Waugh said that as much as he admired the film, he was wary about "which freedom of expression comes out in the ensuing battle."

The film's producer, Dorothy Henault, responded to Waugh's comments saying, "We couldn't have spoken for lesbians and gays." She added that she wanted to look mainly at "the effects of pornography on its users." Henault said she has never been in the "pro-censorship camp" but she does encourage boycotts of pornographic products.

Henault furthered the criticisms of the porn industry brought out in the film, saying, "By the end of the making of the film...we had become completely battered by this stuff

[pornography]...The hatred was within the pornography itself."

Emru Townsend, a pornography researcher, talked about the distinction his father made between *Playboy* magazine and the relations with his wife. Townsend felt there was definitely a separation between "the relationship and the sexual."

He felt the film didn't make this distinction adding that it was difficult to define what exactly pornography is. "What do you say about someone who puts the camera on themselves?" he asked.

Jacques Boivin, co-founder of Sans Censure, agreed with Townsend. As a comic book artist who draws so-called pornographic images, he related his censorship experiences with the federal government's censorship wing or the prohibitive importations directorate.

Berkely Kate, professor of communications at McGill, noted that pornography is not about nudity at all. Using the symbolism of the stiletto heel as an example, she proposed that the male pornographic consumer relates to the pornographic image in subjective terms. "Why are the women's bodies often dressed up in phallic terms [i.e. stilettos]? Why would this be seductive for a male heterosexual reader?"

One student in attendance, frustrated with the discussion, asserted that some of the panelists were forgetting the fact that pornography was breeding hatred towards women. Both Townsend and Boisvant asked her what she defined as pornography.

Power Trip

by Jane Tremblay



SINCE 1911
Vol. 83 No. 82

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MCGILL DAILY CULTURE

Comedy on the spot

Improv tournament a test of comic reflexes

BY ALYA AZAR

While some take ages to write scripts and think about how to make the audience laugh, improv artists don't seem to have that problem. This explains why so many people find improvisational comedy not only the funniest but also the most ingenious type of entertainment. After all, it takes guts to arrive on stage without a script and depend on members of the audience for cues.

This weekend, six of North America's top improvisational comedy teams will be performing at the Third Annual Labatt Blue Just for Laughs Improv tournament at Club Soda. In the past, the event has been very well received by audiences who enjoy seeing what is appropriately described as "comedy on the edge".

According to Willy Mercer, one of the producers of the festival, the performers have no time to prepare themselves before ap-

pearing on stage.

Although it seems stressful, the actors, like Mike Rock, who is a member of the New York Comedy Sportz team enjoy doing it. Comedy Sportz team was formed in 1985 in Wisconsin but it was in 1992 that it moved to New York. Rock has been the leader of the group for the last nine years and describes his audiences as "young, smart and not forgiving."

Rock describes the whole thing as "freedom" because his team is not restricted by scripts. But Rock did point to the subsequent burden this places on the performers.

"What is hard, however is the fact that it forces us to take full responsibility for the show and we cannot blame it on the writer," said Rock.

He says that the majority of the audience are students who give difficult suggestions. "You just have to be smart and read the newspaper very often" said Rock. And having a sense of hu-

mour is obviously essential.

The spontaneity of the performance also means that it is impossible for teams to be completely prepared for the shows.

According to Brint Schiess, who is also involved in producing the show, "There is no way of knowing what the audience will suggest and the performers cannot rehearse every possible suggestion."

Despite this, the teams meet at least once a week for a couple of hours. Rock calls these practices "children's games" finding them silly but vital "to keep our imagination lively" and most importantly, "to keep communication between each other". He emphasized that the theme of working together is the most basic and crucial part of each team.

"Understanding each other on stage becomes like a sort of telepathy and for the audience it is like magic," said Rock.



Members of the New York Comedy Sports team showing off their t-shirts

No doubt that improv is the a stressful type of comedy because, as Scheiss said "it is definitely a thinking process, very fast and right ahead". So when you get to Club Soda be ready to holler your creative suggestions to the teams or you can just sit back and

laugh your heart out.

The tournament runs until Saturday. Shows begin at 8:00pm except for the finals on Saturday which will start at 11:00pm. Tickets are 9\$ general, and 7\$ for students, 12\$ general and 10\$ for students for the semi-finals and finals.

Alternative? I'll turn it off

Reality Bites really bites

BY NICHOLAS PURDON

REALITY BITES is Hollywood's attempt to parcel Generation X. It lays out the clothes, neatly pressed and colour coded at the end of the bed. It is an aerosol can that sprays out pizza, big gulps, unemployment, AIDS, government loans, being gay, dead-end jobs, 1-900 numbers and of course the 90's obsession with the air bag, as if these elements in collage could define a generation.

Reality Bites stumbles after Wynona Ryder from bad job to bad job like a zitty high school student tripping up the stairs with her hands in her pockets. In the end Reality Bites crashes hard on the polished concrete.

Even synthetically grubby clothing with perfectly choreographed holes and paint stains could never masquerade that Reality Bites is really another cornball love story. The formula is a depressing re-run where repressed boy (Ethan Hawkes) hides behind strong cigarettes, underachievement and witty fortune cookie comments and cannot tell beautiful valedictorian girl (Wynona Ryder) that he loves her until evil corporate clumsy moron forces him to. Whether it is knights in swords and capes, or a grunge boy tossing brownies in the kitchen, the pattern on the couch is the same.

The last thing we need today is another story glorifying and perpetuating the image of an emotionally inert man unable to



express himself except as a 'rebel' child who colours pathetically outside the lines.

What Reality Bites does unfortunately manage to do is appropriate video—a medium through which non-mainstream political and social voices have traditionally been cultured—into mainstream Hollywood. In so desperately trying to be alternative, Reality Bites almost discredits this medium (to say it does would give the film too much credit). It's like Paul Martin buying work boots on budget day—same stupid tradition even when couched in Kodiaks.

The message in Reality Bites

that 'true' heterosexual love is the only 'real thing' that will give life meaning is as contrived, mouldy and ancient as an aerosol car chase. In the end it tells us more about the baby boomer obsession with love as the only reality, than it does about today's supposed Generation X. The film's suggestion that love shines like a Duracell flashlight through the dark abyss of post-collegial unemployment in the '90s rams this point home. Token tack-ons of STD's and joblessness around a thicket of ultra-traditional themes do not make this film alternative.

I'll turn it off.

continued from page 1

However, Krleza-Jeric was wary of getting into any protracted debate about the numbers of women raped. She pointed out that an emphasis on numbers misrepresents the situation of these women.

"Many women will try to hide that they've been raped so that they feel their lives can go on. For

many women it will not come out until five years later. So the numbers will always fluctuate."

Although Krleza-Jeric believes in the importance of gathering documentation of the rapes for prosecution at the UN War Crimes Tribunal, she questioned what the prosecution of the perpetrators of the rapes will do concretely for the lives of these women.

"Justice does not only come through the courts. We must focus on justice for the victims, not just the perpetrators. Because of the marginalization of women's problems, the War

Tribunal has not given any supportive programs to women."

"Given that there have been reports of UN soldiers complicit in the rapes of incarcerated women, I wonder how many American soldiers will be prosecuted by the Tribunal?" she added. She also felt it would be a mistake to pressure women to testify at tribunal proceedings.

She found many of the existing international relief programs

to be ineffective due to their focus on short term assistance and because of infighting among the multitude of existing NGOs.

Long-term, woman-centred support

Krleza-Jeric stressed the importance of providing longer term support programs to assist these women in healing and returning to their daily lives.

Estimating that such a recovery process requires two to three years on average, she said, "Imagine a woman who survives bombing, concentration camps, repeated rape, escape, and then she commits suicide because of internal rather than external pressure." Krleza-Jeric is presently attempting to organize such a long term program called Project Zora.

Krleza-Jeric emphasized the importance of avoiding the stigmatization of Bosnian rape survivors in the process of trying

to help them. Such has been the approach of many Western media and relief organizations.

"When the story of the rapes broke in the media, it was like a safari of journalists flying in and demanding to know 'Where are the raped women?' Due to such tactics, there are documented cases of women who committed suicide subsequent to testimony they'd given to Western journalists," she said.

"Imagine a woman who survives bombing, concentration camps, repeated rape, escape, and then she commits suicide because of internal rather than external pressure."

— Dr. Karmela Krleza-Jeric

A sinful sacrifice

Playwright explores sexual abuse in the Catholic church

"These are God's children, we are committed and accountable to them..." says the priest in Emidio Michetti's play *...and the Lamb Lies Down*. But the hypocrisy that laces his words sets the mood and stage for a painful examination of sexual abuse between a trusted priest and a young altar boy.

Reminiscent of "The Boys of St. Vincent," this story begins 20 years after the fact, when Ross, the victim of abuse, comes back home to his brother Quint's place to attend their father's funeral. Although Ross' past is unknown to any of his family members at the opening of the play (except his deceased mother), the signs are obvious.

Ross has since led a life of violence, crime and substance abuse. He is met with much hostility by his brother Quint, who cannot understand why Ross has caused so many problems for the family.

But as Ross' history slowly

performance

...and the Lamb Lies Down • Emidio Michetti

BY MINELLE D'SOUZA

unfolds, we begin to see how deeply the abuse has affected his life. As he himself, his family and the priest come to terms with his past, we see how complex and often ugly the issues are.

Perhaps the strongest exploration that the play attempts is to see how power and trust are abused, and how sexual desire is seen as a burden of shame. The parish priest abuses his power as a trusted official in the Catholic church, and his inability to suppress his sexual desire manifests itself in the abuse of the child. The priest's reaction to Ross is typical. He accuses Ross of having "false memories". When the priest knows he cannot deny it any longer, he uses several crutches to defend his actions, including age, loneliness, and

being "unable to control his sexual yearnings." He says "we are not perfect" and even goes on to blame Ross for soliciting such treatment. As the title suggests, the priest uses Ross as the sacrificial lamb to fulfill his own pleasures.

But just as the priest uses excuses, so too does Ross in avoiding his past. Ross has, for twenty years, avoided the painful reality of his abuse. Ross tells his brother Quint he wants to buy a farm and raise pigs as soon as he gets out of prison. His substance abuse has let him escape the necessary task of confronting his abuser. "Cumming out clean" has implications for both Ross and the priest.

When the priest reveals that he himself was molested by his father, playwright Michetti brings into question the notion of abuse as cyclical. Ross cannot look at his nephew Jesse without



Emidio Michetti bottom, Bill Corday (top) and Tony Calabretta (middle), in *...and the Lamb Lies Down*.

seeing images of his experience with the priest, and the fact that Ross can control himself undermines the pattern theory.

Ross must also deal with his brother's disgust, blame and general hostility for being the "cause" of his family's problems. According to Quint, it is his brother's fault that he was sexually abused.

But when Quint calls Ross a fag, the association of homosexuality with sexual abuse between males is very disturbing. The message is not clear as to

what Michetti is actually saying. In another instance, Kate, Quint's wife, comments on the "weirdos" Ross must have met while he was in jail. He answers "yes", that he's met a lot of weirdos in his life, and while this undoubtedly implies the priest, it also dangerously implies that male to male sex is "weird." The distinction between homosexuality and sexual abuse is carelessly blurred.

Michetti's play is at once powerful and painful. Imagine the intensity of the situation when the abuser is confronted by the abused. This play successfully explores some important issues for all of the people involved. Finally, there is no excuse for anyone's actions, and to quote ironically, the last words from the priest, "The truth will set you free."

There will be an opening night benefit for the Sexual Assault Center of McGill's Student Society on Thursday March 17 at 7pm, with refreshments and a buffet after the performance.

...and the Lamb Lies Down runs Tuesdays to Sundays March 17-27 at 8 PM with special matinees on Thursday, Saturday and Sunday. It is playing at The Rialto, located at 5723 Parc Ave. Ticket prices range, including special reduced rates. Call 272-3899.

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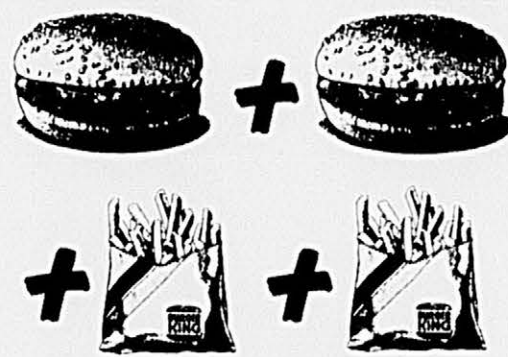
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14 - NOTICES

Massive party at Douglas Hall for St. Pat's. Door prizes and great drink specials. Friday, March 18 at 9:00. \$1 with green clothing, \$2 without.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 432 Shatner. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

Questioning your sexuality? Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

Please note the following changes to our publication schedule:

• The *Daily Français* scheduled for March 29th has been **canceled**.

• The final *McGill Daily* for the Winter Term will be published on **April 13**, instead of April 11 as originally scheduled.

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Panelists:

Garry Beitel
Award-winning documentary filmmaker ("*Bonjour, Shalom*") and McGill lecturer

Ashok Chandwani
Columnist and editor with Montreal's "*The Gazette*"

Dany Laferrière
Journalist with Quebec's French language radio and television, writer and author (*Comment faire l'amour à un nègre sans se fatiguer*)

Ross Perigoe
Assistant professor of Journalism at Concordia, former "CBC" and "CFCF" producer and program manager

Claire Riley
Journalist with Radio-Canada International, actress, former weather presenter on CBC "*Newswatch*"

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